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# A SCHEHEREZADE STORY

1

This wonderfully delicate and imaginative composition is worthy of close study. Simple as it is, the atmosphere of its title hovers over all. The right hand, forming as it does a lightly tinted background, must be played very softly throughout, but it must be distinct, never cloudy nor obscure. The melody in the left hand must sing clearly, a solo voice sympathetically accompanied. Oriental dreaminess tinged with splendor characterizes this piece of writing.

CARL REINECKE

*Andante con moto*

1

*pp sempre*

*p<sup>5</sup> espressivo*

*cresc.*

*f*

*dim.*

*p*

*dim.*

*poco rit.*

*una corda*

## WALTZ

This charming composition, while not difficult, is very effective. The performer will find it entirely free of any conventional idiom; yet its atmosphere is decidedly that of the dance. In the opening measure the fifth on the dominant should ring out clearly, ending lightly and allowing the second measure to enter with the accent on the second beat; measure 3 is similarly accented. Play legato and with regular accents in measures 4 to 8.

In memorizing the first sixteen measures, note that measures 1 to 4 and 9 to 12 are identical. (The measures are numbered for reference.)

In Section II there must be strong contrast between the *f* and *ff* and the *p* measures. In measures 19 and 20 the melodic voice is the bass.

In memorizing Section II, note that measures 17 to 22 are identical with measures 25 to 30, with exception of the final beat in measure 30.

Thus far the form is that of a two phrase Period (Section I) followed by another two phrase Period (Section II).

The Trio in D major is a cantabile melody which must be accompanied very smoothly, the accompaniment motive being divided between the hands. The stems of the note in the accompaniment indicate whether they fall to the right hand or to the left.

Compare Section IV with Section III. The two Sections are separated by two measures which form a melodic conjunction.

GÉNARI KARGANOFF

**I Allegro**

The musical score for the first section (measures 1-16) is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. A third system at the bottom contains measures 11 through 16. The key signature is D major (two sharps) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, and *p*. Fingerings are indicated by numbers 1 through 5. The piano introduction is marked with a large '2' on the left.



II

(17) *ff* *f* (18) (19) *p* (20) (21) *f* *sf* (22) (23) *p* (24)

(25) *f* *sf* (26) (27) *p* (28) (29) *f* *sf* (30) *f* *sf* (31) *p* (32) *Fine*

III

*ben pronunciata la melodia*

*mf* *f*

*mf* *p* *ppoco rit.*

IV

*a tempo*

*f* *f*

*f* *p* *p* *D.C. al Fine.*



## PEASANTS' DANCE

AGATHE BACKER GRÖNDAHL

Allegretto  $\text{♩} = 27$ 

3

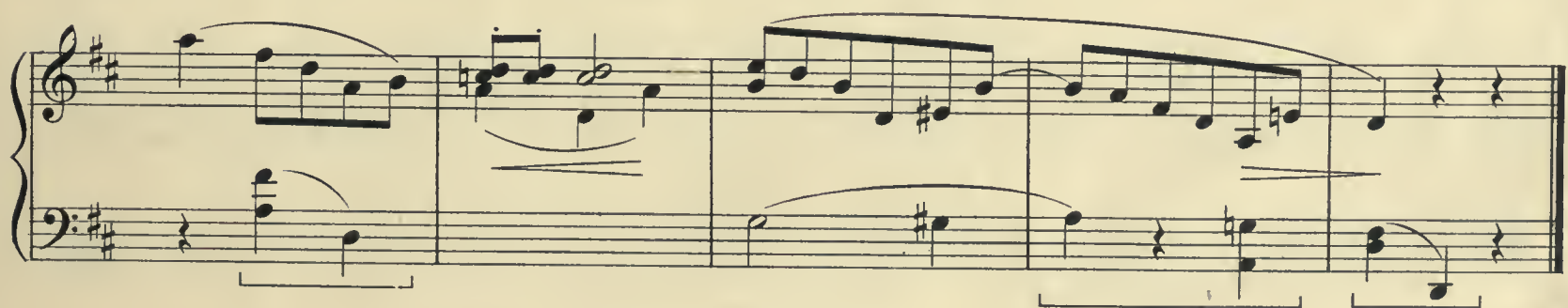
The first system of musical notation is for a piano (p) accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 27 beats per minute. The system contains five measures. The first measure has a piano (p) dynamic marking. The second and fifth measures also have a piano (p) dynamic marking. The notation includes various chords and melodic lines with slurs.

The second system of musical notation continues the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The system contains six measures. The third measure has a piano (p) dynamic marking. The notation includes various chords and melodic lines with slurs.

The third system of musical notation continues the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The system contains five measures. The notation includes various chords and melodic lines with slurs.

The fourth system of musical notation continues the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The system contains four measures. The first measure has a piano (p) dynamic marking. The notation includes various chords and melodic lines with slurs.

The fifth system of musical notation continues the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The system contains four measures. The notation includes various chords and melodic lines with slurs.






## VILLAGE DANCE

Sections I. and I<sup>a</sup> are identical save in this, that section I<sup>a</sup> lacks the two opening measures of section I. Begin lightly, playing the opening motively delicately. There is a gradual crescendo culminating in the *f* of the scale passage which leads into the key of the dominant. The empty fifths (measures 3 and 4) must ring out clearly; so, too, the two fourths following.

Play the bass alone and note that, particularly from measure ten, it is decidedly an independent part in its progression.

In Section II the original motive is retained:  This section is pure two voice writing, each part being equally independent. Practise the hands separately until the accents and staccato are thoroughly understood. The scale passage leads to the return of Section I, which is modified in the four opening bass measures and toward the end so as to establish the Cadence in A major. The entire form is Ternary:

Part I 18 measures (repeated in I<sup>a</sup>).

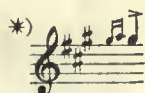
Part II 20 "

Part III Like Part I (modified to end in A major).

Edited and fingered by  
HANS LICHTER

JOHN K. PAINE  
Op. 26, No 5

**I Allegro**  $\text{♩} = 76$

\*) The small notes are to be played very rapidly; the accent falls on the principal note. The two small notes precede the entrance of the bass; this embellishment is the mordent.



I<sup>a</sup>

First system of music for the first part, measures 1-5. The key signature is two sharps (F# and C#). The treble clef staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, 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G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364, E364, F#364, G36

First system of a piano piece in D major. The right hand features a melodic line with fingerings 2, 3, 1, 2, 3, 4, 2, 3. The left hand is mostly silent, with a single note in the second measure. A dynamic marking *dim.* is present in the second measure.

Second system of the piano piece. The right hand continues the melodic line with fingerings 1, 3, 2, 4, 2, 5. The left hand has a rhythmic accompaniment with fingerings 5, 2, 4. The tempo marking *a tempo* and dynamic marking *mp* are present.

Third system of the piano piece. The right hand has a descending melodic line with fingerings 3, 5, 3, 1, 3, 1, 2, 1, 3, 5. The left hand has a rhythmic accompaniment with fingerings 4, 3, 5, 3, 5, 2, 4, 3, 3.

Fourth system of the piano piece. The right hand has a melodic line with fingerings 5, 1, 5, 3, 1, 2, 3, 5, 3, 1, 2, 5. The left hand has a rhythmic accompaniment with fingerings 4, 1, 3, 4, 5, 3, 1, 4. The dynamic marking *cresc.* is present in the first measure, and *f* is present in the fourth measure.

Fifth system of the piano piece, ending with a double bar line. The right hand has a melodic line with fingerings 1, 4, 1, 4, 1, 3, 3. The left hand has a rhythmic accompaniment with fingerings 2, 1, 2, 3. The system is divided into two endings: 1. and 2.



# MYSTIC FLIGHT

To be played lightly and mysteriously throughout. Even the *mf* and *f* passages must not be exaggerated in loudness. Speed, clearness, and a mystic atmosphere are required.

The staccato chords in the left hand must be light and crisp; the groups of five tones very clear and with a slight but distinct stress upon the first tone. The chords at the end of each phrase must be kept subdued. A truly artistic composition which, though short, is thoroughly indicative of its title.

HUGO REINHOLD

Rapidly  $\text{♩} = 126$

5

*p*

*p sempre*

*cresc.*

*mf*

*p*

*f*



## WALTZ

A true "dancing" Waltz. The pulse in the left hand must continue undisturbed. After the Cadence in G minor, the bass must sing as if the part were written for a solo instrument, a 'Cello for example. Note the specially marked accents throughout.

P. TCHAIKOVSKY

Allegro vivo

6 *p*

*A*

*B*

*rinf.*

*mf*

*f*

*A-B*

*A-B* The bass is significant in these four measures. The chord of C major resolves to F minor; followed by the chord of B flat resolving into E $\flat$  major.

\*) Play both C and D with the thumb if necessary.

The musical score consists of seven systems of grand staves. The key signature is C minor (three flats). The notation includes various fingerings (1-5), slurs, and dynamic markings. The first system starts with a forte (*f*) dynamic and includes a double asterisk marking (\*\*). The second system continues with similar dynamics. The third system features a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The fourth system includes a *rinf.* (rinfando) marking. The fifth system features a *mf* (mezzo-forte) dynamic. The sixth system includes a *f* (forte) dynamic. The seventh system concludes the piece with a double bar line.

\*\*\*) The part in C minor should be played somewhat heavily to the end.



## SALTARELLA \*)

Not a difficult piece, so far as concerns hand position and the idioms expressed by the composer. It is a useful and pleasing composition, for this grade, in its brilliancy and its effectiveness; but it must be played at the indicated tempo to produce the effect intended by the composer. Note the direction *sempre staccato*; this applies to this subject alone. Care must be taken with the gradual diminuendo and crescendo. The performer will observe that the bass is, throughout, of much more tonal and thematic importance than a mere accompaniment.

On page 13 the two legato passages must be played with clearness to bring in opposition to the staccato character already manifested in the opening theme. The bass has thematic color, particularly in the legato subject.

This is a good recital number and offers both to teacher and pupil splendid return for the study demanded.

Presto  $\text{♩} = 184$ 

ANTON SCHMOLL

The musical score is written for piano and bass. The tempo is marked 'Presto' with a quarter note equal to 184 beats per minute. The key signature has one sharp (F#). The score is divided into four systems, each with a piano (treble) and bass (bass) staff.

- System 1:** The piano part begins with a forte (*f*) dynamic and a staccato articulation. The bass part starts with a half note chord. The system ends with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.
- System 2:** The piano part continues with staccato notes. The bass part features a *p subito* (piano subito) marking and a *sempre stacc.* (sempre staccato) instruction. Fingerings (1, 2, 3, 4, 5) are indicated for both hands.
- System 3:** The piano part shows a *mf* (mezzo-forte) dynamic. The bass part continues with staccato notes and includes a *mf* marking. Fingerings are indicated throughout.
- System 4:** The piano part begins with a piano (*p*) dynamic. The bass part features a *mf* dynamic and a crescendo. The system concludes with a final chord in the bass.

\*) An Italian (and Spanish) dance of quick springing movement. There are two forms: one built upon the rhythm of this group  $\text{♩} \cdot \text{♩} \cdot \text{♩}$  the other (of which this composition by Anton Schmoll is an Example) is in the Tarantella style.



*sempre stacc.*

*p*

*legato*

*p* *cresc.*

*f*

*f* *marc.*

*dim.*

*p* *legato* *cresc.*

*f*

*f*

*f*

*f* *dim.* *p* *cresc.*

*sempre stacc.*

*p subito*

5

mf

5 4 2

p

mf

5 4 1 5

p

2 4 5

cresc.

f

cresc.

e

string.

ff

f



## SHADOW DANCE

The right hand is simple throughout. The left hand carries an important melody in every measure like an echo of another melody. The arpeggiated chords are guitar-like and lend much to the character of the composition. This dance is an excellent study in rubato.

Much study should be given to the left hand alone. This composition and the preceding, form an attracted and a well contrasted group for a program. The first modulation is to F sharp minor (eighth measure). If found somewhat difficult at first, this composition may profitably be returned to for finishing later on.

Moderato

ANTON STRELEZKI

*staccato e leggiero*

8

*mp*

*mf*

*ten.*

*mp*

*mf*

*mp*

*ten.*

*dolce espress.*

*ten.*

*mp*

*p*

*mf*

musical score for piano, featuring a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *mp subito* and *p*, and articulation like *ten.* (tenuto). The melody is characterized by grace notes and slurs.

5 4 3 2 3 5 4 3 2 5 3

*delicato*

*ten.*

*mf* *p* *mp* *mf*

\*)

The image shows a page from a musical score for "The Swan" by Charles Ives. The score is written for a piano and a vocal soloist (tenor). The key signature is D major (two sharps) and the time signature is 4/4. The piano part is marked with dynamics *mf* (mezzo-forte) and *mp* (mezzo-piano). The vocal part is marked *ten.* (tenor). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with a 3/4 note and a 2/4 note, and a treble line with a 3/4 note and a 2/4 note. The vocal part features a melody with a 3/4 note and a 2/4 note. The score is divided into measures by vertical bar lines. The piano part is marked with a *mf* dynamic in the first measure, a *mp* dynamic in the second measure, and a *mf* dynamic in the third measure. The vocal part is marked with a *ten.* dynamic in the first measure. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with a 3/4 note and a 2/4 note, and a treble line with a 3/4 note and a 2/4 note. The vocal part features a melody with a 3/4 note and a 2/4 note. The score is divided into measures by vertical bar lines. The piano part is marked with a *mf* dynamic in the first measure, a *mp* dynamic in the second measure, and a *mf* dynamic in the third measure. The vocal part is marked with a *ten.* dynamic in the first measure.

\* ) *Do not hurry the tempo from this point.*

\* \*) If the tenth is difficult, play the octave of the lowest tone.



First system of musical notation, measures 1-4. The music is in G major (one sharp). The right hand features a melodic line with slurs and fingerings (2, 3, 4, 5). The left hand provides harmonic support with chords and single notes. Dynamics include *mp*, *mf*, *f*, and *mp*. A *ten.* (tenth) marking is present above the right hand in measure 3.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings (3, 5, 2, 3, 4, 5). The left hand has chords and single notes. Dynamics include *mf*, *mf*, and *mp*. A *ten.* marking is present above the right hand in measure 6. A *poco delicato* instruction is written above the right hand in measure 8.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and fingerings (2, 3, 4, 5, 2, 3, 4, 5). The left hand has chords and single notes. Dynamics include *p*, *mf*, and *f poco rit.*. A *ten.* marking is present above the right hand in measure 10.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and fingerings (1, 3, 1, 2, 3, 1, 2, 3, 1, 2). The left hand has chords and single notes. Dynamics include *mf*, *f sfz accel. e brillante*, *ff sfz ten.*, and *sfz*. A *a tempo* marking is present above the right hand in measure 13. A *ten.* marking is present above the right hand in measure 14.

\*\*\*) If the tenth is difficult, play the octave of the lowest tone.

# MENUET DES ENFANTS.

## (CHILDREN'S MENUET)

This Menuet, of Mozartean character and simplicity, is one of the most effective compositions of its grade of difficulty. The melodic structure in each voice part, the brief imitations, the naturally wrought-out modulations give an unusual charm to its atmosphere. The contrasting legato and semi-staccato must stand well apart; there is no sharply detached staccato required. The part in C major is a regular Ternary. Its three parts are of sixteen measures each, and the first and third parts are identical. This form-plan simplifies the process of memorizing the composition.

So, too, the Trio in F major is similarly a Ternary form, each part being of sixteen measures and Parts I and III identical.

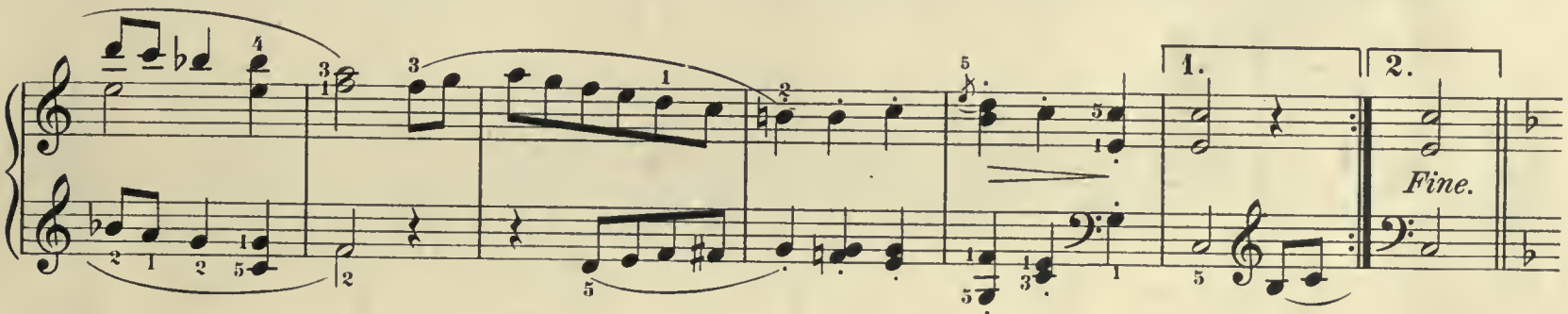
Further, the entire composition is a Compound Ternary; the C major Ternary standing as first and third parts to the F major Ternary. The entire Ternary character may be thus shown:

- |      |                 |  |
|------|-----------------|--|
| I.   | C major Ternary | I. Sixteen measures ending in C.<br>II. " " " " G.<br>III. The first sixteen measures repeated.                                  |
| II.  | F major Ternary | I. Sixteen measures in F major.<br>II. " opening in D minor and turning to F major.<br>III. The first sixteen measures repeated. |
| III. | C major Ternary | I.<br>II.<br>III.<br>} Repeated literally as <i>D.C.</i>   |

JOHN CARVER ALDEN

Tempo di Menuetto





\*) Each voice must be given its melodic value. Even the bass combines melody and accompaniment; thus



has some melodic trend in the lower notes.





## M E N U E T

This is one of the many compositions written by Johann Sebastian Bach for his wife, Anna Magdalena and forms part of the album which he wrote for and presented to her. The work is simple to understand; yet it demands careful performance, distinct enunciation of the two parts (it is strictly two-voiced throughout) and a well-graduated cadence.

JOHANN SEBASTIAN BACH

Allegro marcato

10

## THE SONG OF THE LARK

One of the most charming of the set of pieces by this great Russian composer. No composition of the twenty-four numbers which make up the opus from which this is taken is more deservedly popular. It is delicate to a remote degree; hence it requires well-controlled technic, a clear singing tone, a well sustained (and secondarily singing) accompaniment. The triplets especially must be clearly articulated; the tones following the triplet groups must not be expressed heavily. In the *8va* passages, refined and distinct enunciation must be the first care. The grace notes are to be played each as near as possible to its principal note.

P. TCHAIKOVSKY

Moderato (♩ = 68)

11

*softly**p**pp**p*



First system of musical notation. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final measure of the right hand.

Second system of musical notation. The right hand continues with complex rhythmic patterns, including eighth-note triplets and sixteenth-note runs. The left hand features a more active bass line with eighth-note patterns and chords. A fermata is present over the final measure of the right hand.

Third system of musical notation. The right hand plays a series of eighth-note triplets. The left hand has a melodic line starting with a *p* (piano) dynamic marking, followed by chords and single notes.


Fourth system of musical notation. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand has a melodic line starting with a *p* (piano) dynamic marking, followed by chords and single notes.

Fifth system of musical notation. The right hand continues with eighth-note triplets and sixteenth-note patterns. The left hand features a melodic line starting with a *pp* (pianissimo) dynamic marking, followed by chords and single notes.

Sixth system of musical notation. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand has a melodic line with eighth-note patterns and chords. A fermata is placed over the final measure of the right hand.

## THEME AND VARIATIONS

This composition is a theme and variations; the whole is conceived however as a continuous piece, and no perceptible break should be made at the double bars. The legato must be sustained throughout; the fourth measure (and its corresponding measures) are to be played with a slightly perceptible semi-staccato.

The two tone groups  made by the over-passing of the left hand should be conceived of as lying in the melodic trend of the varied theme.

Andante ( $\text{♩} = 54$ )

STEPHEN HELLER

12

*THEME*



*Variation I*





## Variation II

Measures 1-4 of Variation II. The music is in 2/4 time with a key signature of three flats. The right hand features a continuous eighth-note pattern. The left hand has a bass line with fingerings 5, 1, 3, 5, 1, 2, 3.

Measures 5-8 of Variation II. The right hand continues the eighth-note pattern. The left hand has a bass line with fingerings 1, 3, 1, 3, 2, 4, 2, 5, 2. A dynamic marking of *mf* is present in measure 5, and a crescendo leading to *f* is in measure 7.

Measures 9-12 of Variation II. The right hand has a descending eighth-note pattern. The left hand has a bass line with fingerings 2, 5, 2, 3, 1, 2, 3, 1, 2, 3. A *rit.* marking is in measure 10, and *a tempo* is in measure 11. A footnote marker (\*) is under measure 11.

Measures 13-16 of Variation II. The right hand has a descending eighth-note pattern. The left hand has a bass line with fingerings 4, 2, 1, 1, 4, 2, 1. A dynamic marking of *pp espr.* is in measure 14.

Measures 17-20 of Variation II. The right hand has a descending eighth-note pattern. The left hand has a bass line with fingerings 1, 2, 1, 3, 2, 4, 2, 4, 2, 4. A *riten.* marking is in measure 18, and a *pp* marking is in measure 19.

\*) Do not make this tone insignificant. See this same group in the first measure of the second variation.

## TONE BLOSSOMS

A merry composition having the qualities either of a recital piece or of a piece for recreation. It is a true allegretto in that it is joyous and cheerful. The left hand part is independently full of interest and, like all the works in this volume, deserves abundant practice alone.

Do not cut off the phrase ends abruptly. The character of the piece calls for *grazioso* performance.

Is a modulation brought about at measure 4? Note that the B $\sharp$  in measure 10 and in similar measures is merely a chromatic tone without influence upon the key.

At A what key is announced? And at B into what key have we come?

Allegretto ( $\text{♩} = 116$ ) ARNOLDO SARTORIO

13 *mf* *p*

A *f* *p*






First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2, 2, 4, 1, 3, 3, 2, 1, 2, 3, 5, 3, 2. Bass staff has notes with fingerings 2, 3, 2, 4, 2, 3, 2, 5, 3. Dynamics: *mp* and *mf*.



Second system of musical notation. Treble staff has notes with fingerings 1, 5, 3, 2, 1, 4, 3, 2, 2, 1, 2, 3, 2, 1, 2, 1, 2, 4. Bass staff has notes with fingerings 5, 2, 2, 3, 1, 2, 4, 1, 2, 4. Dynamics: *poco a poco cresc.*



Third system of musical notation. Treble staff has notes with fingerings 1, 2, 1, 2, 3, 5, 1, 1, 2, 1, 3, 2, 1. Bass staff has notes with fingerings 2, 1, 2, 1. Dynamics: *f*.



Fourth system of musical notation. Treble staff has notes with fingerings 3, 1, 3, 2, 1, 5, 1, 4, 5, 4, 3. Bass staff has notes with fingerings 1, 3, 3, 5. Dynamics: *poco rit.*



Fifth system of musical notation. Treble staff has notes with fingerings 1, 3, 2, 1, 2, 3, 4, 4, 3, 3, 2, 1, 3, 2, 2. Bass staff has notes with fingerings 1, 2, 1, 2.



Sixth system of musical notation. Treble staff has notes with fingerings 4, 3, 2, 3, 1, 4, 2, 1, 5. Bass staff has notes with fingerings 3, 5, 3, 5, 2. Dynamics: *poco cresc.*

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features various musical notations, including notes, rests, and dynamic markings.

The first system begins with a forte (*f*) dynamic marking. The second system includes a mezzo-forte (*mf*) dynamic marking. The third system is marked *risoluto*. The fourth system is marked *cresc.* (crescendo). The fifth system is marked *f* (forte). The sixth system concludes with a final chord and a repeat sign.

The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5) and articulations (e.g., accents, slurs). The piece ends with a final chord and a repeat sign.



# CHANSONNETTE SANS PAROLES

## (LITTLE SONG WITHOUT WORDS)

A beautiful composition by an exceptionally talented composer. Count 2 to the measure; this will simplify the measures, in the fourth brace, marked 2. The octaves will not be found difficult at a moderate tempo. The entire piece breathes a lofty sentiment. The accompaniment should be studied assiduously; play the left hand part alone until the relative importance of the right and left hand parts is well established.

GUILLAUME LEKEU

Moderato non lento

14

*p* *pp* *p*

*rall.* *a tempo* *rall.* *pp* *slower*

*pp* *a tempo* *L.H. cresc.* *R.H.* *L.H.*

## TYROLIENNE

The proper accentuation and expression as demanded by the Theme is the cue to the performance of the Variations, each of these being the Theme in slightly altered form. Accentuation falls *principally* upon the B $\flat$  which opens each of the four phrases of the composition; all other accentuation is secondary to this. The Theme should be legato.

In the first Variation the short tones should not be too pronouncedly staccato. Each sustained bass tone (the fundamental tone) should sound clearly.

Variation II brings in again the legato; the same prominence must be given here, as in the Theme, to the introductory B $\flat$  of the four phrases. (Observe that in the third phrase of Variation II this B $\flat$  appears.)

It is present in the first and third phrases of Variation III.

Theme, varied by  
J. N. HUMMEL

*Grazioso* *p*

15



First system of musical notation, featuring a treble and bass staff in 3/4 time. The treble staff contains a melodic line with fingerings 3, 2, 1, 2, 5, 4, 1, 3, 5, 4. The bass staff contains a supporting line with fingerings 2, 1, 3, 2, 3, 4, 3, 1, 2, 2. A repeat sign is present at the end of the system.

*Variation I*

Second system of musical notation, labeled *Variation I*. It features a treble and bass staff in 3/4 time. The treble staff contains a melodic line with fingerings 5, 2, 3, 1, 3, 5, 2, 1, 2, 3, 5. The bass staff contains a supporting line with fingerings 5, 1, 2, 2, 2, 2, 1, 2. A piano (*p*) dynamic marking is present in the bass staff.

Third system of musical notation, featuring a treble and bass staff in 3/4 time. The treble staff contains a melodic line with fingerings 5, 3, 4, 1, 1, 3, 5, 2, 1. The bass staff contains a supporting line with fingerings 4, 2, 1, 5, 4, 2, 1, 2. A repeat sign is present at the end of the system.

Fourth system of musical notation, featuring a treble and bass staff in 3/4 time. The treble staff contains a melodic line with fingerings 3, 1, 2, 1, 4, 2, 1, 5, 3, 4. The bass staff contains a supporting line with fingerings 4, 2, 2, 1, 2, 4, 2, 1. A repeat sign is present at the end of the system.

*Variation II*

Fifth system of musical notation, labeled *Variation II*. It features a treble and bass staff in 3/4 time. The treble staff contains a melodic line with fingerings 2, 1, 3, 1, 3, 3, 3, 3. The bass staff contains a supporting line with fingerings 2, 4, 5, 1. A piano (*p*) dynamic marking is present in the bass staff.

Sixth system of musical notation, featuring a treble and bass staff in 3/4 time. The treble staff contains a melodic line with fingerings 4, 2, 1, 3, 3, 3, 5, 1. The bass staff contains a supporting line with fingerings 3, 2, 4, 2, 1, 1, 2, 1. A repeat sign is present at the end of the system.

First system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music includes various fingerings (1-4) and a dynamic marking *p* (piano).

Second system of musical notation, continuing the piece. It includes a dynamic marking *mf* (mezzo-forte) and various fingerings.

*Variation III*

Third system of musical notation, marking the beginning of Variation III. The key signature remains two flats. The time signature is 3/4. The music features a dynamic marking *p* (piano) and various fingerings.

Fourth system of musical notation, continuing Variation III. It includes various fingerings and a key signature change to one flat (B-flat only).

Fifth system of musical notation, continuing Variation III. It includes various fingerings and a key signature change to one flat (B-flat only).

Sixth system of musical notation, concluding Variation III. It includes a dynamic marking *cresc.* (crescendo) and a final dynamic marking *f* (forte). The piece ends with a double bar line.



## M I G N O N

While comparatively easy of execution, this composition offers much in expression and refinement of playing which makes it well worth study. It is a repertoire number of much value and may appropriately be grouped with such other selections as the Waltz in A by G. Karganoff, or the Waltz by P. Tchaïkovsky (see pages 2,3 and 10,11.) The left hand is principally a 'cello-like melody. The grace note (see measure 2) must not enter obtrusively. Though the melody lies chiefly in the lower score, the right hand is also clearly of melodic structure, keeping the motives of measures 1 and 2 consistently to the end.

Section II, with its harp-like measures culminating in a melodic measure of quieter nature, makes a well balanced contrast to Section I. The new key (A minor) makes a half cadence at the measure marked C. Its next phrase avoids a tonic cadence in A minor and turns so as again to take up the first Theme for conclusion.

## Allegretto

ARNO KLEFFEL

16

The musical score for 'Mignon' by Arno Kleffel, starting at measure 16, is presented in four systems. Each system consists of a grand staff with a treble and bass clef. The time signature is 3/4, and the key signature has one flat (B-flat). The first system is marked 'p' (piano). The second system has a 'p.' (piano) marking below the bass staff. The third system has a 'cresc.' (crescendo) marking above the bass staff. The fourth system has a 'p dolce' (piano dolce) marking above the bass staff and a triplet of eighth notes in the right hand. The score ends with a double bar line.

II

*mf*

First system of music, measures 1-4. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamic *mf* is indicated.

Second system of music, measures 5-8. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs.

*vivo*

*f*

Third system of music, measures 9-12. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamic *f* is indicated. Tempo *vivo* is indicated.

*dimin.*

Fourth system of music, measures 13-16. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamic *dimin.* is indicated.

*calando*

*p*

Fifth system of music, measures 17-20. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamic *p* is indicated. Tempo *calando* is indicated.

*cresc.*

*p dolce*

Sixth system of music, measures 21-24. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamic *cresc.* and *p dolce* are indicated.



No. 2.

# SLUMBER SONG (SCHLUMMERLIED)

ROBERT SCHUMANN

Allegretto

17 *p*

This musical score is for the piece 'Slumber Song' (Schlummerlied) by Robert Schumann, measures 17 through 38. The tempo is marked 'Allegretto' and the dynamics begin with a piano (*p*) marking. The music is written for piano in a key of B-flat major (two flats) and 6/8 time. The notation consists of five systems, each with a grand staff (treble and bass clefs). The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth-note patterns. Fingerings are indicated by numbers 1-5. There are several slurs and ties throughout the piece. A 'ritard.' (ritardando) marking appears in measure 35, indicating a gradual slowing down of the tempo. The score ends with a final chord in measure 38.

Tempo I

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The score consists of eight measures. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, often featuring triplets and sixteenth notes. The score is written on a single system with a grand staff (treble and bass clefs).

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for piano and features a waltz in 3/4 time. The key signature has one sharp (F#). The music is in a single system with two staves. The upper staff is for the right hand and the lower staff is for the left hand. The tempo is marked "Andante" and the dynamics are "pp" (pianissimo). The score includes various musical notations such as notes, rests, and fingerings.



First system of musical notation, measures 1-4. The music is in B-flat major (two flats). The right hand features a melodic line with slurs and fingerings (1, 3, 4, 3, 5, 4, 4, 3, 5, 4). The left hand has a bass line with slurs and fingerings (1, 3, 2, 7 (2), 3). Dynamics include *mf* and *pp*.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings (2, 1, 2, 3, 5, 2, 4, 1). The left hand has a bass line with slurs and fingerings (5, 3, 2, 2, 3, 3, 1, 3, 4, 2, 1). Dynamics include *p*.

Third system of musical notation, measures 9-12. The right hand continues the melodic line with slurs and fingerings (3, 4, 1, 5, 4, 3, 2, 1, 5, 4, 3). The left hand has a bass line with slurs and fingerings (2, 1, 3, 1, 2, 3, 1, 2, 3, 1, 3). Dynamics include *p*.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with slurs and fingerings (1, 3, 4, 5, 3, 4, 1, 2, 3, 4, 1, 3). The left hand has a bass line with slurs and fingerings (3, 1, 4, 5, 3, 4, 1, 2, 3, 1, 3). Dynamics include *p*.

Fifth system of musical notation, measures 17-20. The right hand continues the melodic line with slurs and fingerings (4, 5, 2, 3, 1, 4, 2, 3, 5, 2, 4, 5). The left hand has a bass line with slurs and fingerings (2, 1, 3, 4, 1, 2, 3, 1, 2, 3, 1, 3). Dynamics include *p*.

Sixth system of musical notation, measures 21-24. The right hand continues the melodic line with slurs and fingerings (2, 3, 4, 5, 3, 4, 1, 2, 3, 4, 1, 3). The left hand has a bass line with slurs and fingerings (1, 3, 4, 5, 3, 4, 1, 2, 3, 1, 3). Dynamics include *ritard.*

## Tempo I

The musical score is written for piano and consists of five systems of two staves each. The key signature is B-flat major (two flats). The tempo is marked "Tempo I". The notation includes various musical symbols such as slurs, ties, and fingerings (1-5). The piece concludes with a double bar line and a *pp* (pianissimo) marking.



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